

# THE \* NONCONFORMIST ↗ ↗ MUSICAL \* JOURNAL

A MONTHLY RECORD AND REVIEW

DEVOTED TO THE INTERESTS OF WORSHIP MUSIC IN THE NONCONFORMIST CHURCHES.

No. 53.

MAY 1892.

PRICE 2D.  
Annual Subscription: 2s. 6d. post free.

**NORMAN BROS. & BEARD, Organ Builders,  
NORWICH,**

Refer with pleasure to a few of their Recent Organs, some of  
which are now in course of construction at their factory.

	Manuals.	Registers.
CAMBRIDGE: JESUS College	4	53
BRENTWOOD, ESSEX: St. Thomas' Church	3	39
NORWICH: St. Mary's Baptist Chapel	3	36
SEDBERGH, YORKS: Grammar School	2	33
WOUGHTON, BUCKS: Parish Church	3	32
CAMBRIDGE: St. Andrew's Baptist Chapel	3	31
IPSWICH: St. Michael's Church	3	31
ABERDEEN: King's College	3	31
BECCLES, SUFFOLK: Parish Church	3	30
WISBECH, CAMBS: Free Methodist Chapel	3	29
BEXHILL, SUSSEX: St. Barnabas' Church	3	27
NORWICH: St. Michael at Coslany Church	3	26
HALESWORTH, SUFFOLK: Parish Church	2	26
HEIGHAM, NORFOLK: St. Thomas' Church	2	26
OPORTO: English Church	2	25
NORWICH: New City Chapel	2	25

## SACRED MUSIC.

By E. BUNNETT, Mus. D. Cantab.

MAGNIFICAT and NUNC DIMITTIS, in F.	Tonic Sol-Fa, 1½d.
"	in A. Octavo 3d.
"	in A. Tonic Sol-Fa, 1½d.
"	in E. Octavo 3d.
"	in E. Tonic Sol-Fa, 1½d.

## ANTHEMS.

EASTER. "IF WE BELIEVE."	Four Voices	4d.
"I WILL MAGNIFY THÉE"	Tonic Sol-Fa	1½d.
"I WAS GLAD."	Octavo	1½d.
"	Tonic Sol-Fa	3d.
"	"	2d.

*A Specimen Copy will be sent on application to the composer,  
THE CLOSE, NORWICH.*

NOVELLO, EWER, & CO., LONDON AND NEW YORK.

## AMERICAN REFORMERS.

Edited by CARLOS MARTYN.

A Series of Twelve Biographies. Price 6s. each.

No. 1. WENDELL PHILLIPS: The Agitator.

With Portrait. By CARLOS MARTYN, D.D. 12mo, cloth, 591 pp. 6s.

No. 2. HORACE GREELEY: The Editor.

With Portrait. By FRANCIS NICOLL ZARRISKIE, D.D. 12mo, cloth, 398 pp. 6s.

No. 3. WILLIAM E. DODGE: The Christian Merchant.

By CARLOS MARTYN. 12mo, cloth, 350 pp. 6s.

No. 4. DR. S. G. HOWE: The Philanthropist.

By Hon. F. B. SANBORN. 370 pp. 6s.

No. 5. FREDERICK DOUGLASS: The Coloured Orator.

By FREDERIC MAY HOLLAND. 423 pp. 6s.

No. 6. ABRAHAM LINCOLN: The Emancipator.

By Prof. C. W. FRENCH. 400 pp. 6s.

No. 7. WM. LLOYD GARRISON: The Abolitionist.

By A. H. GRIMKE. 400 pp. 6s.

No. 8. CHARLES SUMNER: The Scholar in Politics.

By A. H. GRIMKE. 416 pp. 6s.

*NOT YET ISSUED.*

HENRY WARD BEECHER: The Pulpit Jupiter. By JOHN HENRY BARROWS, D.D.

JOHN B. GOUGH: The Apostle of Cold Water. By CARLOS MARTYN, D.D.

HORACE MANN: The Educator. By Hon. FRANK B. SANBORN.

JOHN G. WHITTIER: The Poet of Freedom. By SLOANE KENNEDY.

FUNK & WAGNALLS COMPANY, 44, FLEET STREET, LONDON, E.C.

**Professional Notices.**

**MISS ELLA CLARE (CONTRALTO).** For Oratorios, Concerts, "At-Homes," and Private Lessons.—5, Newton Villas, West Norwood.

**MISS JESSIE DIXON (CONTRALTO).**—117, Chetwynd Road, Highgate, N.

**MISS EDITH HANDS**, Principal Contralto in the City Temple Choir, and holder of Parepa-Rosa Scholarship, R.A.M. For Concerts, Oratorios, and "At-Homes."—Address, 13, Hanover Street, Hanover Square, W.

**MISS EDITH LUKE (SOPRANO)**, Associate Gold Medal, L.A.M., Leading Soprano, Christ Church, Westminster Bridge Road. For Concerts, Oratorios.—Letters c/o MUSICAL JOURNAL Office, 44, Fleet Street, E.C.

**M.R. ARTHUR SELBY (DRAMATIC BARI-TONE).**—For Concerts, Oratorios, etc.—15, Ballater Road, Acre Lane, Brixton, S.W.

**M.R. ALEXANDER TUCKER (Principal BASS in the City Temple Choir).**—"Mr. Alexander Tucker is the happy possessor of a fine deep bass voice, of great purity and strength, and is a welcome addition to the concert platform, where good basses are somewhat rare."—*Our Celebrities*, July 1891.—5, Eskdale Villas, Brixton, S.W.

**M.R. ARTHUR WILLS (BARITONE).** For Oratorios, Miscellaneous Concerts, and "At-Homes."—1, Green-court Gardens, N.W.

**MISS ETTA WRIGHT (SOPRANO).** For Concerts, Oratorios, "At-Homes," etc.—28, Albany Road, Stroud Green, N.

**D.R. F. J. KARN, Mus. Bac. Cantab. ; Mus. Doc.** Trinity College, Toronto; L. Mus. T.C.L., gives LESSONS personally or by post in HARMONY, COUNTERPOINT, FUGUE, ORCHESTRATION, ACOUSTICS, etc.; and prepares for Musical Examinations. Latest successes: Mus. Bac., Trinity College, Dublin, Dec. 1891; Final First Mus. Bac., Durham, Sept. 1891; F.C.O. and A.C.O., 1891; L.T.C.L., 1891; L.R.A.M. (COMPOSITION), 1891; Intermediate Mus. Bac., London, 1890; Prelim. Mus. Bac., Cambridge, 1890; Mus. Doc. and Mus. Bac., T.C.T., 1891; A.R.C.M. Upwards of TWO HUNDRED Diplomas and Degrees gained by Dr. Karn's pupils at Musical Exams, and TWO GOLD MEDALS. MSS. revised for publication. Terms very moderate.—Address, 70, Park Road, Haverstock Hill, London, N.W.

**D.R. ORLANDO A. MANSFIELD, Mus. Doc., T.C.T., F.C.O., L.Mus. T.C.L. and L.C.M., Torquay, PREPARES CANDIDATES**, by Correspondence, for all Musical Exams. Over 30 successes annually.

**D.R. W. JOHN REYNOLDS, D. Mus. Lond., L. Mus. T.C.L.**, gives CORRESPONDENCE LESSONS in the Theory of Music, including Acoustics.—48, Highbury Grove, N.

**"O SING TO THE LORD A NEW SONG!"****Prize Anthem.**

By **MATTHEW KINGSTON.**

This composition won the Prize offered by the NONCONFORMIST MUSICAL JOURNAL for the best Festival Anthem. Dr. E. J. HOPKINS (the adjudicator) described it as "Excellent."

**Price SIXPENCE.**

**NONCONFORMIST MUSICAL JOURNAL OFFICE,**  
44, FLEET STREET, LONDON, E.C.

**SOCIETY OF ARTS PRACTICAL EXAMINATIONS IN VOCAL AND INSTRUMENTAL MUSIC.**

**Examiner—Sir JOHN STAINER, Mus. Doc.**

The Examination for 1892 will commence on June 6th. Medals and Certificates will be awarded. Full particulars may be obtained on application. The list will be closed on May 23rd.

**HENRY TRUEMAN WOOD, SECRETARY.**

**SOCIETY'S HOUSE, JOHN ST., ADELPHI, LONDON, W.C.**

**THE CITY TEMPLE CONCERTS.****THURSDAY, MAY 5th,  
THE CITY TEMPLE ORCHESTRAL BAND**

Of 40 Performers.

**Conductor: Mr. E. SECKINGTON.**

**Vocalist: - - Miss MINNIE KIRTON.**

**ADMISSION FREE. SILVER COLLECTION.**

**PRAISE-SONGS OF ISRAEL.**

**A New Rendering of the Book of Psalms.**

BY

**JOHN DE WITT, D.D.,**  
Member of the American Old Testament Revision Company.

**Price 6s.**

**FUNK & WAGNALLS COMPANY,**  
PUBLISHERS, 44, FLEET STREET, LONDON, E.C.

**"THE VOICE OF JESUS," 1*l*.*d*.** By T. BROOKFIELD. Easy and effective Anthem for all seasons. Also

**"WHAT IS MAN?" 2*d*.** By same Composer.

Pretty, easy, and effective.

Copies post free from Composer, 19, Lawson Street, H. P., Southport; also from E. F. WILSON, 44, Bath Street, Southport.

**FOR SALE.—ORGAN MUSIC,** cheap. List on application. Also Six Complete Sets of A.C.O. Examination Papers. Also ZITHER, nearly new, complete with Tutor, Tuning Hammer, etc., 1*l*.*s*, cos. 3*s*.—J. F. Blasdale, 24, Wilford Grove, Nottingham.

**FOR SALE.—40 J. COOK'S Cantata "THE FIVE STEPS."**—Thomas E. Wade, 87, Alscot Road, Bermondsey, S.E.

**GREAT BARGAIN.—30-Stop Good MODERN ORGAN:** 12 Stops in Great, 11 in Swell, 3 16-ft. Stops on Pedals, 4 Couplers. Can be tried in the Congregational Church, Stamford Hill, only on application to A. Monk, 550, Holloway Road, N.

**TUBULAR ORGANS FOR SALE.**—A large Three-Manual and Pedal Organ, Tubular, with A. HUNTER & Son's Patent Tubular Coupling Chamber, 31 Speaking Stops. Also a Two-Manual and Pedal Organ, Tubular, with 19 Speaking Stops. To be seen at A. Hunter & Son's Organ Factory, 65a, High St., Clapham.

**TO CHORAL SOCIETIES, CHOIRS, etc.**—On receipt of One Shilling we send (post free) Sample Parcel of Effective ANTHEMS and GLEES, all seasons.—WILCOCK BROS., Music Publishers, 26, Moorfields, London.

**"TOWER" ORGAN WORKS.**—Specifications, Rebuilding, Repairs, Voicing, and Tuning by experienced Artists. Pipes and Fittings. Second-hand Organs and Materials.—T. R. Willis (from Minories), 45, Leman Street, London, E.

**T. R. WILLIS** (from Minories, estd. 1827), Maker and Importer of Brass and Wood Instruments, Harmonium Reeds, Strings, Wire, Violins, Concertinas, etc.—45, Leman Street, E.

**ORGAN PRACTICE** (near City), 1*s*. per hour, upon a complete instrument—three manuals and independent C.O. pedals, etc., blown by engine.—Willis (from Minories), 45, Leman Street, E.

# THE NONCONFORMIST MUSICAL JOURNAL:

A MONTHLY RECORD AND REVIEW.

Devoted to the interests of Worship Music in the Nonconformist Churches.

EDITED BY E. MINSHALL,

*Organist and Director of the Music at the City Temple, London, E.C.*

PUBLISHED THE FIRST OF  
THE MONTH,  
Price 2d.

*Editorial, Publishing, and Advertising Offices—*

44, FLEET STREET, LONDON, E.C.

YEARLY SUBSCRIPTION,  
Post free, 2s. 6d.

## CONTENTS.

	PAGE
THE PRIZE COMPETITION ...	67
DEATH OF DR. ALLON ...	68
THE OLDHAM NONCONFORMIST CHOIR UNION ...	69
NONCONFORMIST CHURCH ORGANS: Lauriston Place U. P. Church, Edinburgh ...	69
MUSIC AT CLAPTON PARK CHAPEL ...	70
MUSIC IN THE SCOTTISH CHURCHES ...	71
WORSHIP MUSIC: II.—Hymns and Tunes ...	73
THE MONMOUTHSHIRE EASTERN VALLEYS CONGREGATIONAL CHORAL UNION ...	74
HYMN-TUNE CADENCES ...	74
AUTHORITIES IN COUNCIL: IV.—Musical Reforms ...	75
NORTH LONDON PRESBYTERIAN CHOIR ASSOCIATION ...	76
SLEAFORD NONCONFORMIST CHOIR UNION ...	76
ECHOES FROM THE CHURCHES:—	
Metropolitan ...	77
Provincial ...	78
REVIEWS ...	80
TO CORRESPONDENTS ...	80
STACCATO NOTES ...	80
ACCIDENTALS ...	80

## The Prize Competition.

WE are now able to announce the result of the competition for the prize we offered for the best anthem suitable for a Harvest Festival.

A large number of compositions were sent in—many of them good, and some quite the reverse. A few of the competitors would have stood a better chance had they carefully read the conditions before setting to work. We distinctly stated that it was intended to publish the successful anthem in our "Popular Anthem" Series, and that six pages was the limit. Compositions that would cover considerably more than that were therefore necessarily at once thrown out.

After very closely examining the compositions sent in, four—viz., those signed "Henriques," "Shagpat," "Nimrod," and "Joel"—were selected as being the best. Each of these had some specially good points peculiar to itself, which made a final decision exceedingly difficult. Taking everything into consideration, it has been decided to award the prize to "Joel," who is

MR. ARTHUR BERRIDGE,

7, HARVIST ROAD, HOLLOWAY,

LONDON, N.,

to whom a cheque has been sent.

The anthem will be issued with our July number; and we believe choirs wanting a popular, bold, and effective anthem for the coming harvest festivals will find this very suitable.

A CASE heard in the Lambeth Police Court on the 14th ult. is of much importance to all who give concerts in churches or chapels. A publican named Barnes was summoned, at the instance of the London County Council, for unlawfully keeping open a house, room, or other place of public resort for the purpose of public entertainment, or other entertainment of the like kind, without first obtaining the grant of a certificate under the seal of the London County Council. The prosecuting counsel said that there were many places unlicensed where concerts and entertainments were carried on, and he wished to state that in many instances it was the fault of parties who neglected, no doubt chiefly from ignorance of the law, to apply to the County Council for a licence, which could be obtained at little cost. Those in the position of the defendant, it should be known, ought to apply for such licence. This matter not only had reference to public-houses, but to halls and rooms attached to churches, chapels, and mission halls where entertainments were held. It is clear, therefore, that the authorities of all unlicensed churches, chapels, schools, lecture halls, and also drawing rooms, in which entertainments are given (even if for charitable purposes), are liable to be fined.

THE Pleasant Sunday Afternoon Movement has made such rapid growth that it has been found necessary to publish a hymn-book specially adapted for these meetings. This book (which is very well spoken of) has been compiled by Mr. H. A. Kennedy, who is doing such excellent work in connection with Stepney Meeting House, of which chapel his father was the greatly respected minister for many years.

THE annual Competitive Festival at Stratford, which Mr. Spencer Curwen originated some years ago, has just taken place, and was even more successful than usual. It is conducted after the style of the Welsh Eisteddfod. It is generally acknowledged that this festival has done very much to promote and foster the study of music in all its branches in Essex. We should be glad to see such an institution in every county in England.

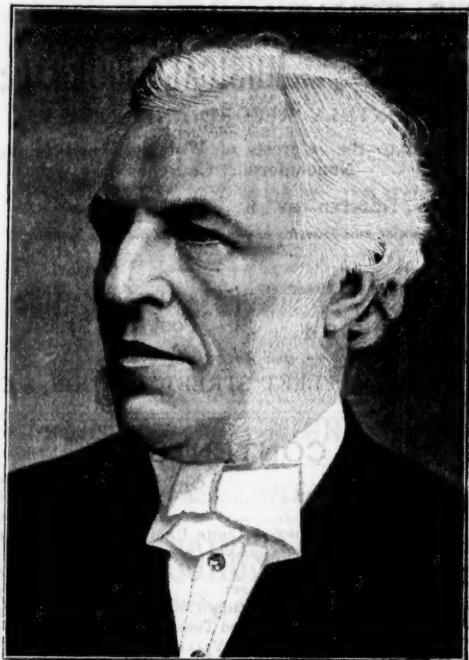
AT a meeting of Congregationalists in North London the other day, the Rev. W. B. Selbie spoke of the "tortures" ministers endured where the choir was behind the pulpit, owing to the rustling of books, the audible whispers, and the general irreverent conduct of the singers. Either Mr. Selbie is sensitive to a very high degree, or he has been very unfortunate in his experience

of singers. We venture to believe that, in the present day, the behaviour of choirs is not open to much criticism, speaking generally. It is certainly very much better than it was years ago. It is almost incredible to believe that the conduct of the singers in any church is so bad that the minister suffers "tortures."

HAS Mr. Selbie ever met with ministers lacking in reverence? We have heard of some who, while the singing of the hymn is going on, busy themselves in correcting their manuscript. Surely this ought to have been done in the study, and not during the service of praise. Ministers, choirs, and congregations can all learn very much in the way of reverence from our Church of England friends.

THE REV. J. R. Bailey, of Halifax, the chairman of the Yorkshire Congregational Union, made some wise suggestions in the course of his address on "Progressive Congregationalism." Referring to reform in public worship he urged that we have altogether underrated the importance of beauty and variety in the externals of our worship; that the time has arrived at which the spread of education and the wider cultivation of the general taste in matters aesthetical make it imperative upon us to revise our forms of service. The spirit of prayer and praise is the one essential thing in worship. But unless we are all to become Quakers, a form of some kind we must have. The baldest service is a form. An *extempore* prayer is a form of prayer so far as all are concerned, except the man that utters it. We are free to adopt or eschew any practice adopted by other churches. The ancient liturgies, whether of the Eastern or Western, are the common property of Christendom, ours as much as the Book of Psalms. The place given in the sermon was right and proper, but to speak of prayer and praise as "the preliminaries" or "introductory services" was absurdly wrong. His suggestions were the combination of free prayer with responsive supplications, confessions, and thanksgivings, arranged for use by the congregation; the selective use of the litanies, collects, and orders of the Book of Common Prayer, and other manuals of worship ancient and modern; shortening the length while adding to the number and variety of individual items in our services; calling in laymen to read the lessons; making larger use of the best of music, vocal and instrumental; discountenance of all unnecessary disturbances, unseemly attitudes, impatient hurryings in beginning, course, or end of the service.

THE Committee of the Nonconformist Choir Union issued 5000 copies of the music to be sung at the Festival at the Crystal Palace, on June 18th next. As an evidence of the interest taken in the Union, it may be said that in three weeks the entire stock was exhausted, and many choirs are now disappointed at not being able to take part this year.



### Death of Dr. Allon.

IT is with much regret we announce the somewhat sudden death of Dr. Henry Allon, the greatly esteemed minister of Union Chapel, Islington. For some time past Dr. Allon has been in poor health, and his many friends were anxious concerning him. Still, his death was not expected, for the Sunday previous to his decease he preached with his usual vigour. On Saturday, the 16th ult., he passed peacefully and painlessly away, much to the regret of his sorrowing family and congregation.

In various ways Dr. Allon has been a conspicuous man in Nonconformist circles for many years. As a preacher he was much sought after by the churches throughout the country for anniversary and other special services. As a writer he was well known as the capable editor of *The British Quarterly Review* and as the author of several books. As evidence of the esteem in which he was held by his brethren, it may be mentioned that he was the only man who has ever been twice elected to the chairmanship of the Congregational Union.

It is in connection with Nonconformist church music that our readers will know most of Dr. Allon. Few men have done more for the Service of Praise. In his early days the singing in all the chapels, including Union Chapel, was very poor, and he set to work earnestly, diligently, and judiciously to improve matters. When he was appointed minister at Union Chapel there was no choir, and no attempt was made to sing from notes. In a year or two a new tune-book was introduced and a choir formed. In 1855 Dr. Allon prepared his chant-book, and in 1858, 1859, and 1861 respectively he published the "Congregational Psalmist" in three parts. In 1868 he added a first appendix, in 1875 a second one, and in 1883 a third one. Finding there was a growing desire for a combined hymn and tune-book, he published in 1887 his "Congregational Psalmist Hymnal." His book of anthems was issued in 1872. The influence Dr. Allon exerted on the Service of Praise in churches in all parts of the country through these

various books was very great. In many instances the "Psalmist" was the means of working a much-needed reform. As is well known, at Union Chapel he worked hard and steadily until the singing became one of the best specimens of good congregational singing to be heard anywhere. That high standard has been carefully maintained.

Dr. Allon did not claim to be a musician, but he had good taste and sound judgment. Dr. Gauntlett was his musical coadjutor in the preparations of the earlier editions of the "Psalmist." In him and Mr. Ebenezer Prout, who succeeded him, and in Mr. Fountain Meen, the present organist of Union Chapel, the pastor has always been helped by most capable men.

Dr. Allon leaves a widow, four daughters, and two sons, one of whom—Mr. Erskine Allon—gives every promise of being a composer of far more than ordinary ability.

The funeral took place on the 21st inst., amidst tokens of love and respect. A service was held in Union Chapel, which was crowded in every part. Professor Reynolds, the Rev. Guinness Rogers, and Rev. W. H. Harwood took the most prominent part. At Abney Park, where the interment took place, Dr. Booth and the Rev. Brooke Lambert, vicar of Greenwich, officiated. Many thousands of persons witnessed the funeral, and on every side were evidences of the esteem in which Dr. Allon was held.

The name of Henry Allon will long be remembered and revered by all sections of the Christian Church.

#### THE OLDHAM NONCONFORMIST CHOIR UNION.

THE second annual musical festival was held on Wednesday evening, the 6th ult., in the Wesleyan Chapel, Manchester Street, Oldham (kindly lent for the occasion), when the following programme was gone through: Anthem, "I will magnify Thee, O God" (Goss); anthem, "Come now, and let us reason together" (Briant); hymn, "Christain, dost thou see them?" recitative and air, "Lord God of Abraham," Mr. J. Butterworth; two-part anthem, "The night is far spent" (Foster); anthem, "Praise the Lord, O my soul" (Goss); aria, "For all eternity" (Mascheroni), Miss A. Cooper; hymn, "When wilt Thou save the people?" chorus, "Fixed in His everlasting seat" (Handel); recitative and air, "The Good Shepherd" (Barri), Mr. R. Wormald; part song, "The Rhine Raft Song" (Pinsuti); part song, "The Sea King" (Smart); aria, "The soul's awakening" (Haddock), Miss Entwistle; part song, "A Psalm of Life"; part song, "The Miller" (Macfarren); recitative and air, "Honour and Arms" (Handel), Mr. E. B. Jennings; part song, "The Forget-me-not" (Hatton). Miss Cooper (soprano) sang her music with great taste and finish, and Miss Entwistle (contralto) also sang with her accustomed feeling and expression. Mr. Wormald (tenor) was very good in Barri's "The Good Shepherd," and Mr. Butterworth (baritone) sang very expressively "Lord God of Abraham," from Mendelssohn's *Elijah*. Mr. Jennings was heard to great advantage in "Honour and Arms" (*Samson*), as he gave a robust rendering of the solo. The large choir sang the various anthems, choruses, and part songs with considerable strength and power, the softer passages being taken with a certain amount of delicacy that was very pleasing. Mr. Davies (who acted as conductor) is to be congratulated upon the successful termination of his labours, which certainly have been very arduous. Mr. James Thompson, A.C.O., the organist of the Union, presided at the organ, and gave great support to the choir, whilst his voluntaries were marked by an intelligent

reading. Mr. A. B. Newton (violin obligato) added to the finish in the singing of Miss Cooper's and Miss Entwistle's songs by his careful and subdued playing. The Revs. R. M. Davies and W. Evans addressed a few pertinent remarks to the choir and audience, after which the proceedings were brought to a conclusion.

#### Nonconformist Church Organs.

LAURISTON PLACE U. P. CHURCH,  
EDINBURGH.

Built by Messrs. Peter Conacher & Co., Huddersfield.

*Great Organ, CC to G, 56 Notes.*

	Feet.
1. Double Open Diapason	16
2. Open Diapason	8
3. Stopped Diapason	8
4. Gamba	8
5. Principal	4
6. Harmonic Flute	4
7. Twelfth	2 $\frac{1}{2}$
8. Fifteenth	2
9. Mixture (3 ranks)	various.
10. Trumpet	8

*Swell Organ, CC to G, 56 Notes.*

11. Contra Gamba	16
12. Open Diapason	8
13. Röhr Flöte	8
14. Salicional	8
15. Voix Célestes	8
16. Principal	4
17. Mixture (2 ranks)	various.
18. Piccolo	2
19. Cornopean	8
20. Oboe	8
21. Clarionet	4

*Choir Organ, CC to G, 56 Notes. (Enclosed in a Swell Box.)*

22. Violin Diapason	8
23. Stopped Diapason	8
24. Dulciana	8
25. Flute	4
26. Flageolet	2
27. Clarionet	8

*Pedal Organ, CCC to F, 30 Notes.*

28. Open Diapason	16
29. Bourdon	16
30. Violoncello	8

#### Couplers.

31. Swell to Great.	35. Choir to Pedals.
32. Swell to Choir.	36. Choir Sub-Octave to Great.
33. Swell to Pedals.	37. Tremulant to Swell.
34. Great to Pedals.	

Three Composition Pedals to Great Organ.  
Three Composition Pedals to Swell Organ.

Handsome Gothic Case of Pitch Pine, surmounted with richly Illuminated Show Pipes.

All the Metal Pipes are of the best bright Spotted Metal.

The Draw Knobs are of Solid Ivory, and are placed at an angle of 45 degrees.

Pneumatic Action is applied to the Great Organ and its Couplers, and Tubular Pneumatic Action to Pedal Organ.

The Bellows has specially constructed Feeders, worked by Melvin's Patent Hydraulic Engine, with patent Pneumatic Starter to Keyboard.



### Music at Clapton Park Chapel.

We admire stedfastness in individuals and in communities. The unstable man receives but a small measure of trust; we think little of those who would without discrimination turn pre-ordinance and fixed decree into the law of children. But there is a certain immobile stability which, resisting progress as the immemorial rocks resist the waves of the sea, does not meet with so cordial or so unanimous an approval. Just as there were certain incredulous folk who thought Galileo worthy of death because he said they were on a moving earth, so there are some to-day who apparently do not recognise that the old order is changing, and who look with scant favour on the upholders of the new.

It must not be inferred from this ominous exordium that Clapton Park Chapel is altogether to be compared to the inflexible granite of conservatism. The case is far otherwise, for in its minister, the Rev. W. J. Woods, B.A., it possesses a man who might almost bear a banner in the foremost ranks of the Fabian Society. The sermon which I had the good fortune to hear on Easter evening was not far from being unmitigated socialism, and I thought Mr. Woods must undoubtedly be a man without fear, though he would scarcely escape reproach from some members of his congregation. For he took for his text a verse from the "jubilee" chapter in Leviticus, and undisguisedly pointed a moral for the present day; and when I mention that the Conqueror's vassals were called freebooters, and that legislative re-

strictions were suggested to be imposed on a man's wealth-gathering, it will be understood that the sermon was refreshingly progressive,—and it will not be a matter of surprise that one gentleman walked out.

This is excellent; but it is therefore the more surprising that the wave of musical progress does not seem yet to have reached Clapton Park. It has been my lot of late to visit churches where the music has been of what may be termed an advanced character. But Clapton Park Chapel still moves in the old groove. The hymn-book in use is the old "Congregational Hymn-book," which is now, I understand, never reprinted. The tune-book is the "Bristol," which is too well known to need remark. The anthem-book is Part III. of "The Congregational Psalmist," which, with many merits, contains some compositions which are fatally uninteresting. The chant-book appears to be one which was originally compiled for use in Clapton Park Chapel. I cannot refrain from a word of criticism of this book, though of course my opinion has no long acquaintance to justify it. The method of pointing struck me as being extremely difficult to understand and to carry out. It is true, the great defect of most chant-books—the vehement accentuation of one syllable in the recitation—is avoided; but the system of grouping words by means of hyphens, if consistently obeyed in singing, seems to me to render inevitable a jog-trot style, which is very objectionable. The chant at the service I attended was No. 60, the Magnificat, to a chant in E by Sir John Goss. The first words were printed thus:

My 'soul-doth-magni | fy the | Lord —

which illustrates what I mean. It may be taken as an axiom that the fewer the marks, the better the chanting; and I cannot think that the psalter referred to is a good one in this respect. Certainly there was considerable diversity of interpretation among the congregation.

The service began with the hymn "Yes, the Redeemer rose," to tune No. 450. This was followed successively by the Old Testament reading, the chant, New Testament reading, anthem No. 75 ("The Endless Alleluia"), the prayer, the hymn "The Day of Resurrection," to tune 476, the sermon, and the last hymn, "Hark, the song of Jubilee," to tune No. 511. It will be noticed that the hymns were, as might be expected, very similar in character, and consequently called for little variety in expression. I observed with pleasure that many of the congregation possessed tune-books, and sang their parts. It should be said at once that the singing was strictly congregational. From causes which I shall mention presently, it was impossible to distinguish the singing of the choir from that of the congregation, who sang really well, in good time and tune, though a little less heartily in the chant than in the other music. The so-called anthem, "The Endless Alleluia" of Mr. Barnby, is a troublesome thing to sing. The succession of D's in the last part are trying in congregational use, and the low

notes written for the tenor very ineffective. But it was well known, and sung evenly, though without spirit. A little more "fire" would have been an improvement all through. The chanting was very deliberate, and the words distinctly enounced; it was perhaps due to the system of pointing that there was a distinct dilatoriness in attacking the next note after the reciting-note,—what one might perhaps call a hanging-fire.

I said above that I could not distinguish the singing of the choir from that of the congregation. To this I must append a qualification. The choir has the advantage of a leader, a lady who, I understand, for years past has done most admirable, unstinted, and enthusiastic service in more ways than one. And this lady is most emphatically a leader, for where I sat at the end of the church I could hear her voice clearly singing the words, and I noticed how prompt she was to catch indications of changed *tempo* from the organ. But the conformation of the building is not such as to make the choir of very great service in its present position. It is placed in two separate portions at the ends of the side galleries, each portion containing voices of all four parts. The space between the galleries is exceptionally wide, consequently the severed choirs are completely out of touch with each other, and more or less with the organist. It is needless to say this is very unsatisfactory. In order that a choir may be really efficient in fulfilling its office, namely, leading the worship of a congregation, it is essential that it be as favourably placed as possible. Now at Clapton Park there is no reason, as it appeared to me, why the choir should not be placed in a compact body, downstairs, and close to the organ.

The organ is a good two-manual instrument of twenty-one stops, built by Messrs. Forster & Andrews. It has considerable power, and the quality of tone is in general good, the pedal open diapason being especially satisfactory. The organ is placed in a large recess behind the pulpit, and appears to realise its full capabilities under the hands of the organist and choirmaster, Mr. David Davies, whose portrait appears herewith. Mr. Davies is too well known, at any rate in London, to need many words here. As organist to the London Sunday School Choir he has done much good work. At Clapton Park, where he succeeded Mr. Robert Hainworth, F.C.O., he has enhanced the repute in which the music has been held. As I have said before, the music is not elaborate, and on the occasion of my visit there was a sameness in the hymns which forbade any attempt at much variety of light and shade. Mr. Davies is vigorous in accompaniment, and gives no opportunity for the exercise of the favourite congregational fault, dragging. But I think he is greatly hampered by having his choir so far from him. In soft hymns he must find it necessary to employ louder registration than an organist more happily placed would feel justified in using.

As a soloist Mr. Davies is accurate and tasteful. His opening voluntary was a charmingly original piece by Edvard Grieg, called "The Watchman's

Song," which was played with admirable effect. After the service Mr. Davies played, as I believe he is accustomed to, a selection of pieces, and I was glad to see that several of the congregation remained to listen. The pieces were a Festal March and the soft piece entitled "Hommage à Mendelssohn," by J. Baptiste Calkin, and Dubois' well-known Toccata. All were well rendered, and attentively listened to.

In conclusion, it has no doubt already been observed by the reader that the music at Clapton Park, so far as it goes, is good. It deserves all praise for being so thoroughly congregational, both in the sense of simplicity, and in that of the hearty and thorough way in which the congregation shares in it. But I have pointed out that in some respects it is perhaps what one would call a little out of date. The church has not kept up with the recent improvements in service-books. It moreover does not make the fullest use possible of its choir. Further, it might, I think, usefully and successfully enlarge the bounds of its musical service. There is no doubt of its having ample material, for the congregation is large, and contains many young people. It may be said here that such suggestions as are from time to time made in these columns are offered in all candour, and with the reserve due to the fact that the suggestions are made as the result of one visit only. But the aim of this journal is the encouragement of interest in worship-music, and this aim could perhaps scarcely be better attained than by informing readers in all parts of the country of the ways of their distant fellow-nonconformists, and so forming a sort of confederation in sympathy in which, by means of the ubiquitous reporter, help may be mutually given.

### Music in the Scottish Churches.

(FROM OUR OWN CORRESPONDENT.)

THE REV. DR. ADAMSON, of Edinburgh, evidently has the right view of the relative importance of sermon and song in the sanctuary. At a recent rehearsal by his church choir of Stainer's *St. Mary Magdalene*, he remarked that he was not in favour of sacred songs only; there were patriotic songs and love songs full of feeling which he commended, and assured his listeners that if he had a larger church he would inaugurate a full instrumental band, including cornets and trombones, to lead the praise in the sanctuary. This enlightened view of the matter is in strange contrast to that of several Free Church divines in Dr. Adamson's city and elsewhere. The Rev. Dr. Walter Smith, of the Free High Church, makes an annual complaint of having to preach so often to comparatively empty pews, and the complaint was renewed a few days ago in speaking to his congregation. Now, Dr. Smith is one of the most cultured men in the ministry—a good preacher and a zealous minister—and yet his complaint is admitted to be well founded. What, then, is the cause? According to several correspondents who have taken up the matter in the newspapers, it is simply this, that the service in the Free High Church is not made musically attractive, being conducted on the old traditional lines—that is to say, led by a precentor and without instrumental aid. The writers are unanimous in declaring that with good music and the excellent preaching to which Dr. Smith

has accustomed his people, the pews would be filled at all the services, and the complaint which has gone on for some years past would cease to be heard. Unfortunately some churches are slow to learn the lesson that the old cut-and-dry service of half a century ago will no more attract the people nowadays than will the old style of doctrinal sermon; and so it is that many buildings are found holding mere handfuls of a congregation, while others in which music is made an important feature are crowded to overflowing.

A gratifying feature of our church life is the growing recognition of Christian festivals, such as Christmas and Easter, and the evident appreciation by the people of the observance of these special days in the ecclesiastical calendar. In most of the city parish churches the services on Easter Sunday had special reference to the festival, and hymns and anthems appropriate to the occasion were heard generally. It is a mistake to suppose, as some ministers of the old school do, that the people are ignorant and uninterested participants in such special services. On Easter Sunday I was myself one of a congregation who heard no reference whatever to the great event from the pulpit, and it might have done the divine who preached some good to listen to the complaints that were made by the people, as they retired, regarding the omission. For my part, I had to thank the divine—of course, he shall be nameless—for a new thought in connection with the parable of the Prodigal Son, which formed the subject of his discourse. "In that far country whither the Prodigal had gone," said our preacher, "he soon found there was a famine; in fact, he began to find it was *all* famine, and at last it came to a *famine in his pocket*." An excellent phrase to describe a purse that needs replenishing, surely! But were there pockets in the Prodigal's time?

Mr. Alexander Cherry, who has just left Bridge of Allan for Inveresk Parish Church, has evidently done so with an accompaniment of hearty good feeling from his friends at the charming health resort "on the banks of Allan Water." At a valedictory organ recital the choir presented him with a handsome case of fruit knives and forks, and a case containing a set of nut-crackers, in token of his "many estimable qualities, combined with his success and tact as a choirmaster." Somebody, I observe by the local paper, has also appropriately presented Mr. Cherry with the autobiography of Dr. Carlyle of Inveresk. The local reporter's notice of the organ pieces is, in its way, good reading. Mr. Cherry, we are told, "stirred the deeper nature of the audience by the prayer *Kienzi* (Wagner), the devotional prelude of which is followed by intercessory argument, culminating in an impassioned appeal." We further learn that "the programme was opened by 'Quartett in G minor,' an adagio by Spohr, in the playing of which Mr. Cherry demonstrated his ability in the treatment and general grasp of the subject."

Some day I shall begin to make a collection of these curious provincial notices. *The Northern Figaro* critic has evidently forestalled me in that respect, for I find that he has been poking fun at one of the Aberdeen scribes, *apropos* of a performance in the East parish church there, of Spohr's *Last Judgment*. The following sentence is probably as good for "turning" the head as the influenza microbe itself: "Abounding as the oratorio does in intricate and unexpected scoring—at times difficult in the extreme—the precision and movement on the part of the choir and balance of parts were well maintained." And then, how is this for rhapsody?—"In the exquisitely sweet music of the opening symphony to the second part, Mr. Nisbet delighted his hearers to the full and revealed ideas and suggestions that only a cultured musician could conceive." Mr. Nisbet is too sensible a man to be carried away by

writing of this sort; and all that need be said here is that he deserves the greatest credit for having introduced to the Aberdeen people such a fine work as *The Last Judgment*, which has certainly not been heard so far north for many years—if indeed it has ever been heard in Aberdeen at all.

And speaking of Aberdeen, it is said that in connection with the Saturday evening concerts held in the music hall there, the promoters purpose next season to get up a church choir competition. The idea is good, and I hope it will be carried out, and carried out, too, without any sectarian bias. Here in Scotland, where all three Presbyterian churches are practically united as regards creed and form of worship, it is absurd to limit church choir unions and like organisations to one denomination. Some day there will assuredly be, in the proper sense of the term, a United Presbyterian Church in Scotland, and the sooner we begin to work towards that way the better. It was with this idea in his mind that a correspondent some time ago asked me to advocate in these columns the compiling of a united hymnal for the Scottish churches. A united hymnal, with of course "united" music, is certainly a great desideratum; but I have had too much experience of the bigotry and narrow-mindedness of "denominational" Christianity to hope for the near realisation of even such a slight bond of union as a common hymnal. How can we think of a common hymnal while yet it is an unwritten law that a Free Church clergyman shall not appear in the pulpit of an Established Church?

One of the most flourishing church musical societies in Edinburgh is that connected with Mayfield Free Church, which, I hear, is likely to have an organ as soon as funds are forthcoming for the purpose. The other week the association performed in a most creditable manner Prout's *Hundredth Psalm* and Gaul's popular cantata *Ruth*. The choir is admirably trained and conducted by Mr. Geoghegan, the pronunciation of whose name—if he will pardon me saying it—is somewhat of a puzzle to the uninitiated. On the principle that Beauchamp becomes Beacham in pronunciation, Geoghegan becomes Gaygan; so now you are initiated! Another capital performance of the month was that of *The Messiah*, by the Infirmary Street United Presbyterian Association, under the baton of Mr. John Borthwick.

The following correspondence throws some light upon the shoals and quicksands which lie in the path of the modern precentor. The church in question is situate in the west end of Edinburgh:—

SIR,—Permit me to address you on a subject which has occupied my thoughts for some time past—namely, "The way in which you lead the praises of God's House." I do not intend here to enlarge on how you ought to conduct the singing, that is beyond my ken, but surely—surely—the "Beautiful Songs of Zion" were never meant to be converted into *rants*, and their music transformed into little else than *Scotch glee songs*. Do not think this is an exaggerated statement. Any one with the very slightest idea of music cannot fail to be utterly disgusted with the singing from Sabbath to Sabbath. I hope you will give this your prayerful consideration, so that our otherwise Heavenly services may not be robbed of their sacredness, and the House of God of its sanctity.

Yours, etc., —

MADAM,—Your card of 25th inst. reached me here this morning, and I deeply regret that for the past twelve months I have vexed your musical (?) soul, when surely—you might have had the grievance removed by coming over into Macedonia and helping us.

I humbly bow to your ruling that I have not "the very slightest idea of music," but must draw from your statement that the way the Psalmody should be led being "beyond your ken," you know less.

Moreover, being always open to learn something new,

POPULAR ANTHEMS FOR CHURCH USE. NO 5.

“O BE JOYFUL IN GOD” (PSALM 100)

composed by

W. HENRY MAXFIELD, Mus. Bac. Tor. F.C.O.

Published at 44 Fleet Street, London, E.C.

Price 1½d

Andante, with spirit. (♩ = 120)

Treble. Alto. Tenor. Bass.

ORGAN.

Man. 16 f Ped. coup d. G<sup>#</sup> to Princ. coup d to Full Swell. Add 15<sup>th</sup> Man. Ped.

all ye lands, be joy-ful in God, joy-ful in God, all ye lands, Serve the Lord with  
 all ye lands, be joy-ful in God, joy-ful in God, all ye lands, Serve the Lord with  
 all ye lands, be joy-ful in God, joy-ful in God, all ye lands, Serve the Lord with  
 all ye lands, be joy-ful in God, joy-ful in God, all ye lands, Serve the Lord with

glad - ness, Serve the Lord with glad - ness, and come be - fore His  
 glad - ness, Serve the Lord with glad - ness, and come be - fore His  
 glad - ness, Serve the Lord with glad - ness, and come be - fore His  
 glad - ness, Serve the Lord with glad - ness, and come be - fore His  
 glad - ness, Serve the Lord with glad - ness, and come be - fore His

pres - ence, Come be - fore His pres - ence with a  
 pres - ence, Come be - fore His pres - ence with a  
 pres - ence, Come be - fore His pres - ence with a  
 pres - ence, Come be - fore His pres - ence with a  
 pres - ence, Come be - fore His pres - ence with a

song.

song.

song, with a song. Be ye sure that the Lord He is God.

song, with a song. Be ye sure that the Lord He is God.

Diapasons

Man.

Ped.

Musical score for 'He is God.' featuring five staves of music. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G major, with lyrics 'He is God.' and 'It is He that hath made us and'. The fifth staff is a piano accompaniment in G major, with lyrics 'Sw or Choir.' and 'Man.' The score includes dynamic markings like 'dim.' and 'ff'.

not we our - selves. We are His peo - ple,  
 not we our - selves. We are His peo - ple,  
 - - - - - We are His peo - ple,  
 - - - - - We are His peo - ple,  
 - - - - - We are His peo - ple,  
 - - - - - Gt Diaps.

dim. Tempo.

And the sheep, the sheep of His pas - - ture. O,

dim. Tempo.

And the sheep, the sheep of His pas - - ture. O,

dim. Tempo.

And the sheep, the sheep of His pas - - ture. O,

dim. Tempo.

And the sheep of His pas - - ture. O,

Tempo.

dim. Gt. to 15th

Ped. Ped. coup.

4

go your way in - to His gates with thanks - giv - ing, and in - to His  
 go your way in - to His gates with thanks - giv - ing, and in - to His  
 go your way in - to His gates with thanks - giv - ing, and in - to His  
 go your way in - to His gates with thanks - giv - ing, and in - to His

courts with Praise; be thank - ful un - to Him, be thank - ful un - to  
 courts with Praise; be thank - ful un - to Him, be thank - ful un - to  
 courts with Praise; be thank - ful un - to Him, be thank - ful un - to  
 courts with Praise; be thank - ful un - to Him, be thank - ful un - to

Him, and speak good, speak good of His name.  
 Him, and speak good, speak good..... of His name.  
 Him, and speak good, speak good, speak good of His name.  
 Him, and speak good, speak good, speak good of His name.

Full. Great.

**Semi-Chorus.**  
Slower. (♩ = 92)

5

For the Lord is gra-cious, His

For the Lord is gracious, His

For the Lord is gra-cious, His

For the Lord is gracious, His

Slower. (♩ = 92) Ch. or Grt 8 ft Flute.

*Ped. to Swell.*

tr  
d.

du - rath From gran or a - tion to gran or a - tion

Man.

11

20

#### Both bands swell

4

go your way in - to His gates with thanks - giv - ing, and in - to His  
 go your way in - to His gates with thanks - giv - ing, and in - to His  
 go your way in - to His gates with thanks - giv - ing, and in - to His  
 go your way in - to His gates with thanks - giv - ing, and in - to His

courts with Praise; be thank - ful un - to Him, be thank - ful un - to  
 courts with Praise; be thank - ful un - to Him, be thank - ful un - to  
 courts with Praise; be thank - ful un - to Him, be thank - ful un - to  
 courts with Praise; be thank - ful un - to Him, be thank - ful un - to

Him, and speak good, speak good of His name.  
 Him, and speak good, speak good..... of His name.  
 Him, and speak good, speak good, speak good of His name.  
 Him, and speak good, speak good, speak good of His name.

Full.  
Great.

**Semi-Chorus.**  
Slower. (♩ = 92)

3

For the Lord is gra-cious, His

For the Lord is gra-cious, His

For the Lord is gracious, His

For the Lord is gracious, His  
mercies are over all His works.

Slower. (♩ = 92) Ch. or Grt 8 ft Flute.

Swell with soft Reed.

*Ped. to Swell.*

A musical score for a four-part choir. The top two staves are soprano and alto, and the bottom two are tenor and bass. The lyrics 'mer - cy is ev - er - last - ing, And His truth en - du-reth, His truth en -' are repeated three times in a descending key pattern (C major, B-flat major, A major). The music features a mix of eighth and sixteenth-note patterns, with a prominent bass line in the fourth staff.

A musical score page with a single staff of music. The staff consists of a series of eighth and sixteenth note patterns. Below the staff, the lyrics "du - roth From gen - er - a - tion to gen - er - a - tion" are written in a cursive font. The page number "10" is visible in the bottom right corner.

du - reth Exem - gran - er - a - tion to gen - er - a - tion

du-reth From gen-er-a-tion to gen-er-a-tion.

Both hands Swell.

Ped.

## 6 Adagio, with dignity.

TUTTI (d=60)

E - ter-nal are Thy mer-cies, Lord, E - ter-nal truths at - tend thy word, Thy  
 E - ter-nal are Thy mer-cies, Lord, E - ter-nal truths at - tend thy word, Thy  
 E - ter-nal are Thy mer-cies, Lord, E - ter-nal truths at - tend thy word, Thy  
 E - ter-nal are Thy mer-cies, Lord, E - ter-nal truths at - tend thy word, Thy  
 Adagio, with dignity.

Great to 15<sup>th</sup>, coupé to Full Swell.

*Ped.*

Praise shall sound from shore to shore, Till suns shall risé and set no more, Thy  
 Praise shall sound from shore to shore, Till suns shall rise and set no more, Thy  
 Praise shall sound from shore to shore, Till suns shall rise and set no more, Thy  
 Praise shall sound from shore to shore, Till suns shall rise and set no more, Thy

*sost.* *rall.*

Praise shall sound from shore to shore, Till suns shall rise and set no more.

*sost.* *rall.*

Praise shall sound from shore to shore, Till suns shall rise and set no more.

*sost.* *rall.*

Praise shall sound from shore to shore, Till suns shall rise and set no more.

Praise shall sound from shore to shore, Till suns shall rise and set no more.

*staccato*

*L. H. sost.* *rall.*

I shall be glad to know your terms for a course of musical form, so as to be instructed in the "Scotch glee song" form, of which I am ignorant.

You may rest assured that I will give the subject my "prayerful consideration," wording my petition thus:—"From musical critics—wise as serpents, but harmless as doves—good Lord, deliver us."

It has often been remarked that the people who think they can manage a newspaper or edit a magazine better than anybody else are always in other situations; and it is equally curious that those who know nothing whatever about music are the most unsparing critics of those who at least know something. It is a strange world, my masters!

I am glad to learn that an organ is to be added to the restored cathedral of Dunblane, part of which has been used for a parish church for many years. Mr. Eustace Ingram has secured the order. The instrument will cost about £1500, and will be ready during the autumn. The cathedral, as restored, will be one of the finest buildings of the kind in Scotland. The west window is the special admiration of Mr. Ruskin, who, however, I believe, looks on the restoration of the building as a piece of vandalism. But, then, Mr. Ruskin anathematises even the iron horse, and would have us all go our journeys afoot, or stimulate our livers by travelling in the old stage-coaches!

J. CUTHBERT HADDEN.

## Worship-Music.

BY G. H. ELY, B.A.

### II.—HYMNS AND TUNES.

(Continued from page 61.)

THE first important question which arises in connection with the musical worship of a Nonconformist church is the choice of a tune-book. There are two alternative courses: either to adopt a collection of tunes such as the "Bristol Tune-book," from which tunes must be fitted to hymns as required; or a book such as the "Congregational Psalmist," "Church Praise," or "Congregational Church Hymnal," where tunes and hymns appear together, already fitted. Each of these courses has its advantages. There is a certain satisfaction in making one's own selection of a tune; but, on the other hand, this choice is apt to be a troublesome matter, especially when the minister arrives late; and, besides, the singers are harassed by having to hold two books. The one-book system has further advantages. The congregation are more likely to possess themselves of the music as well as the words. There is also a decided gain in each hymn having its own tune. It is a matter of regret that so far no book has appeared which upholds this principle strictly. The latest published, and probably all-round the best, is the "Congregational Church Hymnal." In this book the tune *St. Matthias*, to which the beautiful evening hymn "Sweet Saviour, bless us ere we go" is so firmly welded, is set to three other hymns; Dr. Dykes's tune *Rivaulx*, so suitable to Lord Tennyson's unique hymn "Strong Son of God, Immortal Love," is used for an utterly different hymn of Dr. Watts's; *Rockingham*, indissolubly joined, among us moderns, with "When I survey the wondrous cross," does duty for three other hymns. It seems to me that it is not impossible, and quite advisable, that every hymn, of

whatever metre, should have permanently its own tune.

Whatever may be the tune-book chosen, there is the same demand for such a use of it as will make worship a real, intelligent, and helpful thing. In dealing with this part of the subject, an important question arises at the outset: Should hymn-books contain marks of expression? Here, again, there are two sides to the question. On one side, it must be admitted that such marking of hymns tends to outward uniformity of expression. On the other hand, it is an adventitious and not an essential aid to worship. I have had the honour of being organist at churches where unmarked and marked books have been used, and I think there was no inferiority in the worship-music in the former case. Certainly the best singing I ever heard was in a church where the hymn-book had no marks of expression. It seems to me that the ready-made marking of hymns has its dangers. At its best, it affords signposts to those who ought to know the way. It tends to artificiality, to unreality; for it is likely to foster singing which, while outwardly characterised by all the marks of intelligent earnest sympathy, may be after all only a plausible fiction.

It may be objected that this opinion, if carried to its logical conclusion, would involve the deletion of expression-marks from instrumental music. But this is no necessary conclusion. Instrumental works express the ideas of their composers, who are perfectly justified in indicating to the performers what their intentions are. Even then, a true artist will give his performance the impress of his own individuality. Rubinstein's version of the "Moonlight Sonata" differs widely from Madame Schumann's. And this is where, it seems to me, the chief objection to ready-made expression lies. The original authors of hymns added no marks of expression to their compositions; they evidently thought that this was a matter for the individual; and I think it something of a hardship, even for the sake of uniformity, that one should be bound down by any directions of the kind. For is it not possible that there may be room for difference of opinion in the marking of hymns? The following are some examples, taken from the "Hymnal" before mentioned, where my own judgment is at variance, I hope without presumption, from that of those who added the expression-marks in that book.

The last lines in each verse of hymn 128 are—

"Jesus, my Lord, I Thee adore;  
Oh, make me love Thee more and more!"

These lines are marked *forte*, probably because some correspondence is felt between a swelling sound and an increasing love; but surely the last line is an entreaty, and the notion of entreaty does not, as it seems to me, suggest loud singing. The words at the end of hymn 139—

"Love so amazing, so divine,  
Demands my soul, my life, my all"—

are also marked *forte*; but the thought of the demands made by Christ's love on the all-surrendering service of His people seems to me of such solemnity as to require almost "bated breath and whispering humbleness."

The line from "Rock of ages"—"Wash me, Saviour, or I die"—is marked for loud singing, but I have never been able to play that line otherwise than softly. Similarly, I have always played softly the last two lines of the hymn "O Jesus, I have promised"—

"And then in heaven receive me,  
My Saviour and my Friend!"

The idea of heaven is certainly one of jubilation ; but it appears to me that in this context the sentiment is more a prayerful wish than a representation of the final bliss. As a last example, though there are others that might be adduced, I take the last line of "Abide with me." The absurdity of singing the words "In life" vigorously, the words "in death" *pianissimo*, needs no comment ; but the whole line seems to me to ask for quiet singing, whereas in the "Hymnal" there is nothing to contradict the *forte* rightly marked for the preceding line.

Whether my contention as to these particular examples be supported generally or not, I have, nevertheless, perhaps shown sufficiently that there may arise a difference of opinion on such matters of expression. It is only right to mention that when I first put in practice my ideas on these particular points, I was severely taken to task by members of the congregation whose worship I was leading; but the ground of their rebuke was not that I was leading them astray, but that I had shut my eyes to the signposts.

THE MONMOUTHSHIRE EASTERN VALLEYS  
CONGREGATIONAL CHORAL UNION.

THE annual festival of this union was held in Mount Pleasant Chapel, Pontypool, on Monday, the 4th ult., when ten choirs took part, under the conductorship of Mr. E. Minshall. Great enthusiasm was displayed by choir and audience throughout the day, and in all respects the festival was a distinct success.

A meeting for children was held in the morning, when the little folks joined very heartily in singing some of Sankey's tunes. The Rev. D. Davies presided. This was a new feature in the annual festival, and one that ought to be continued. By training the children to sing, recruits for the choir ought to be plentiful.

In the afternoon there was a rehearsal of the choirs, when Mr. Minshall went through the chief items of the programme, the chanting coming in for most attention. As chanting is quite an innovation in this district, it did not go quite smoothly, though it was much better than it was at the previous festival.

In the evening the principal meeting of the day took place, when the chapel was densely crowded, so much so that many persons had to stand in the vestibules during the whole proceedings. Mr. Jenkins presided. The various tunes were sung with spirit and good expression, and the chanting was certainly better for the afternoon's drilling. "How lovely are the messengers" was nicely rendered, though a little unsteady in places. Stainer's anthem "Who are these?" was excellently sung, and greatly pleased the audience. Miss Williams, the organist of the chapel, accompanied very efficiently throughout the day.

During the evening, pithy and practical speeches of five minutes' length were given by several ministers and other gentlemen. A very noticeable and encouraging feature of the festival was the close interest taken in it by the ministers of the various chapels. The worthy secretary, the Rev. J. L. Jones, of Abersychan, works hard in the cause, and much of the success of the day's proceedings is due to his exertions.

### Hymn-Tune Cadences.

BY ORLANDO A. MANSFIELD, MUS. DOC. T.C.T., F.C.O.,  
L. MUS. T.C.L., L. MUS. L.C.M.;  
Author of "Hymn-Tune Modulations," "The Hymn Tunes of the  
late Henry Smart," etc., etc.

(Continued from page 60.)

THE exigencies of time and space compel us to leave our readers to discover for themselves other variations of the authentic cadence, while we proceed to consider the other division of the perfect cadence—viz., the plagal, formed by the chord of the sub-dominant preceding that of the tonic. Like the authentic cadence, the plagal cadence exists with either the tonic, the 3rd, or the 5th of scale in the upper part of its final chord. Of the first method we have the cadence to Joseph Barnby's *St. Chrysostom* (C. C. H., 128), and J. W. Elliott's *Agathos* (B. T. B., 786); the familiar tune *Redhead* supplies us with a plagal cadence ending with the 3rd of the tonic chord in the melody; while *Palmyra*, by J. Summers (B. T. B., 195), has the 5th of the tonic chord in the upper part. In a tune, *Labor* (C. C. H., 382), Dr. Hopkins has doubled the 3rd in the sub-dominant chord. The late James Turle, in a fine setting of the hymn "Hosanna to the living Lord," contained in "The Presbyterian Hymnal," employs two plagal cadences for the final lines of the hymn, one (a) using the major, the other (b) the minor form of the sub-dominant chord: *e.g.*—

Dr. Hopkins and Sir Arthur Sullivan supply us with instances of plagal cadences in which the sub-dominant chord is inverted, Dr. Hopkins using the 1st inversion in his tune *Pascal* (C. C. H., 265), Sir Arthur the 2nd in *St. Millicent* (C. C. H., 605). The notes of the final chord in a plagal cadence are seldom if ever anticipated. An interesting plagal cadence is found in Sir John Stainer's *Charity* (A. and M., 210). The voice parts are in unison, but the organ accompaniment not only supplies the necessary harmonies, but contributes a double suspension upon the tonic, the only example we can notice here of a plagal cadence varied by the introduction of suspensions.

Before proceeding to discuss the employment of middle cadences at the conclusion of hymn tunes, we must notice a cadence frequently mistaken for a plagal (because its bass moves from sub-dominant to tonic), but which is formed by a chord of the 7th upon the sub-dominant followed by the common chord of the tonic: *e.g.*—

This sub-dominant 7th is variously known as the chord of the added 6th, the 1st inversion of the chord of the

minor 3rd and 7th, or the 2nd inversion of the chord of the dominant 11th. Its usual resolution is upon the chord of the dominant, or by the omission of the dominant (as above) directly upon that of the tonic. This cadence is therefore a variation of the perfect cadence, the first chord being nothing but a dominant discord with its chord of resolution omitted. Insert the omitted chord, and we have the perfect cadence in its entirety:—



The 6th from the sub-dominant generally occurs in the manner of a passing note, as in Mr. E. Button's *Eucharist* (B. T. B., 857), and Mr. Josiah Booth's *Earlham* (C. C. H., 492). Mr. Barnby, in *Longwood* (C. C. H., 626), omits to double the 5th of the sub-dominant chord. Interesting examples of the minor form of this chord are to be found in Dr. Gauntlett's *Holy Cross* (C. C. H., 141), Mr. Button's *Wilton*, and Mr. Darnton's *Lebanon* (B. T. B., 861 and 602). Mr. F. C. Maker, in *Rest* (C. C. H., 336), gives us a cadence in which the penultimate chord is the 3rd inversion of the dominant minor 9th.

The middle cadences which are sometimes made to do duty as final cadences in hymn tunes are the imperfect, the reverse of the authentic, the bass proceeding from tonic to dominant, rarely used except in some of the more or less unsuccessful attempts to harmonise ancient melodies, which attempts we have neither space nor inclination to notice; and the mixed, consisting of a sub-dominant followed by a dominant chord, as in Henry Leslie's *Aylesbury* (C. C. H., 350), where the cadence is in G minor, although the tune commences in F major; or in the tunes by Dr. Monk and Sir J. Stainer (A. and M., 194 and 465). Finally, it may not be out of place for us to remark that the last line of the tune *Milman* (Hymnal Companion, 41), by the late J. T. Cooper, affords a rare instance of what is known as the "pathetic" cadence—*i.e.*, a cadence in which the dominant chord is preceded by the chord of the Neapolitan 6th.

We take it that sufficient has now been said to show the immense amount of variety brought to bear upon so simple a thing as a hymn-tune cadence, and we trust that those of our readers who take any interest in this matter will refer to the examples named. By so doing they will not only derive increased interest and information, but may perhaps discover many other instances of peculiarity in the construction of hymn-tune cadences to which the limits of our space forbid us to allude.

### Authorities in Council.

#### IV.—MUSICAL REFORMS.

SCENE.—*Meeting of Deacons, Elders, or Stewards, the Minister presiding.*

THE MINISTER.—You will recollect, gentlemen, that at our last meeting Mr. Keyboard suggested we might with advantage alter the form of our service, especially

by adding to the musical parts of it. For some time past I have often felt the necessity of doing something in this direction, but as we were about to change our organist, I thought it was not wise to introduce any alteration till a new one was appointed. I have had several conversations with Mr. Keyboard on the subject, and I have asked him to meet with us this evening, that we may frankly talk the matter over. Probably we may not all agree as to what modification in our service is desirable, but if we approach the subject in a proper spirit nothing but good can come out of our meeting. Perhaps it may be well for Mr. Keyboard to tell us what he suggests.

MR. KNOW-ALL.—Really I can't see why this matter is brought up. I am sure I know our people's opinion pretty well, and I have never heard any complaint of our service, nor has any one ever expressed to me a wish for the introduction of any new-fangled notions.

THE MINISTER.—Before expressing any opinion one way or the other, it will be well for us to hear what alterations are proposed.

MR. KEYBOARD.—You may possibly think it presumptuous, gentlemen, for a comparative stranger amongst you to suggest any alteration in our service. Let me say at once, therefore, that I should not have ventured to undertake this duty had I not found myself in thorough accord with our minister on this important matter. He wishes me to state the case to you rather than himself because I can speak from experience. At the church where I was organist before I came here, we had an order of service which was much appreciated by the people; in fact, it was found to be a great improvement upon the old-fashioned form, and did much to increase the congregation. It is some such order of service that I should like to see introduced here.

MR. OLD SCHOOL.—It may perhaps have increased the numbers, but did it raise the spiritual life of the Church? If we engaged a clown to give out the hymns we might perhaps get the church crowded, but no good could possibly come from it.

MR. KEYBOARD.—Instead of having three hymns only in each service, as at present, I should like to have a chant, an anthem, and have "Amen" sung at the end of the hymns and the prayers.

THE MINISTER.—That is certainly not a very serious innovation. For my own part, I should like also a short liturgical service—say occupying ten minutes or so. This would give the people a larger share in the worship. I, however, do not now urge this, because we must not make too much alteration at one time.

MR. KNOW-ALL.—As I have already said, I can't see why any change at all is necessary. I think it is absurd the way some Dissenters ape the Church. If they want the Church service, why, let them go to church and enjoy it. We don't want it, or anything like it, and if these changes are made I believe many of our people will leave.

MR. COMMON SENSE.—Don't you think some of our people—more especially our young people—have already left us because of the baldness of our service? You must remember that things are very different now from what they were thirty or forty years ago, and we must adapt ourselves to modern ideas.

MR. OLD SCHOOL.—I can't see that. The services in

the good old days were very inspiring, and I am sure people were better then than now. The same sort of spiritual teaching ought to suffice for our young people now. "Modern ideas" (with all due respect to the opinion of Mr. Common Sense) are very liable to lead people astray from the truth. Give me the good old-fashioned ways.

THE MINISTER.—But you don't follow the old-fashioned ways in all respects.

MR. OLD SCHOOL.—I think I do. I have no belief in the high-flown notions of present-day life.

THE MINISTER.—Excuse me, I believe you told me a week or two ago you heard that your son was seriously ill in London, and you telegraphed to say you would go to him by the next train. Was that so?

MR. OLD SCHOOL.—Yes. But what has that to do with the question?

THE MINISTER.—Just this, my friend: that if you say you prefer the good old-fashioned ways you are not consistent. Instead of telegraphing and taking the train to London, you ought to have got out your gig and driven the hundred and fifty miles. That was the old-fashioned way; but you were only too thankful to avail yourself of present-day advantages to get to your son's bedside in four hours instead of three days. You see, you are "up to date" on some points; but as to our services your dictum is, "As it was in the beginning, is now, and ever shall be." My contention is that as the world grows in knowledge and culture, old methods will have to give way to new ones. It is as absurd to say that the old style of conducting our services will suit present-day needs, as it would be for you to drive to London when you have the train waiting to take you.

MR. COMMON SENSE.—Or let me give you another illustration. Look at the discoveries that have been made in recent years, such as the telephone, the phonograph, and the electric light. Surely, Mr. Old School, you do not contend that it is wrong to make use of these simply because they were unknown fifty years ago!

MR. OLD SCHOOL.—No. But in religious matters it is different. There is no change there.

THE MINISTER.—Oh, I beg your pardon. The electric light is assuredly God's creation, and it is evident He only reveals to us the wonders of science by degrees. So also in strictly religious matters. He does not reveal the whole truth to us at once; depend upon it, our knowledge, which we think so great to-day, will in a hundred years be laughed at. Our duty is to act up to our knowledge in everything.

MR. OLD SCHOOL.—Well, I must confess I have not looked at the matter in that light.

MR. COMMON SENSE.—You no doubt remember our old friend Mr. Smith, who failed a few years ago. At the time it was universally admitted that he came to grief simply because he did not alter his methods of business to meet modern competition. It seems to me we must regard even our services in a somewhat similar light. If we don't adapt them to suit the tastes and needs of to-day, the people will go elsewhere where they can get exactly what they want.

THE MINISTER.—Just so. Take Mr. Jones' son as an instance. He has gone to church for the last twelve months. I once asked his father the reason, and he told

me that his son was musical and preferred a liturgical service. Mr. Robinson and his family all left because our service was "so dull and dismal" (to quote his own words). Now, had we modernised our service and made it brighter and altogether more attractive, we should probably have kept all these friends.

MR. KNOW-ALL.—They were all too stuck up, in my opinion. I don't see that we lost anything by their going, so we have no cause to regret it. If you begin to turn our chapel into a ritualistic church, you will soon drive away the main supporters of the place. The country is going towards Rome sadly too fast, and you will encourage the movement if you sanction these innovations.

MR. SKINFLINT.—Besides, just think of the expense. Why, if we are going to introduce chants and anthems, just look at the books we shall have to buy! Where there is a large family, it will be a serious item, and will frighten some of our people away, I am sure.

THE MINISTER.—But as the books will last for years, the outlay will not be very extravagant.

MR. SKINFLINT.—Many will object to it, whatever it may be.

THE MINISTER.—Well, gentlemen, we must now come to some decision. As I expected, we are not unanimous. The best way will be to adopt the "give and take" principle. Probably if each of us was to draw up an order of service, we should find we all differed. We cannot all have our own way, so we must try and effect a compromise. I will, therefore, propose that we introduce a chant and an anthem into each service, and we will leave the other proposals for the present.

MR. OLD SCHOOL.—Perhaps that is reasonable. I suppose I must remember that others have to be thought of besides myself. I don't like this chanting; still, evidently some wish for it—so perhaps we had better give it a trial.

MR. KNOW-ALL.—I hope this is not the thin end of the wedge, though. I shall certainly oppose the introduction of any further change, if it is proposed.

THE MINISTER.—Then, gentlemen, I take it you agree to my proposal. Therefore, as soon as the necessary arrangements can be made, we will have a chant and an anthem in each service.

#### NORTH LONDON PRESBYTERIAN CHOIR ASSOCIATION.

The fifth annual service of praise of this association was held in Regent's Square Church, on Tuesday, March 29th. Nineteen choirs were represented, giving a total of 211 singers, a larger number than has taken part in any previous festival. As there is no organ in the church, Messrs. George Whight & Co. kindly lent one of their instruments for the occasion.

The opening voluntary was played by Mr. Mowbray C. Balme (Stratford), the offertory voluntary by Mr. C. Riechelmann (Marylebone), and the concluding voluntary by Mr. H. E. Ryall (Highgate). Mr. J. E. Borland, F.C.O. (Highbury), accompanied very efficiently throughout.

The service consisted of several well-known hymns from "Church Praise"; the "Te Deum in G," by J. L. Hopkins; "Thou wilt keep him," a beautiful anthem by C. L. Williams, Mus. Bac.; and the "Hallelujah

Chorus" (*Messiah*). Being a religious service, detailed criticism would be out of place. We will only say, therefore, that from beginning to end the singing was exceedingly good, much in advance of that at the previous festivals. Two items were specially noticeable—viz., Dykes's tune to "Fierce raged the tempest o'er the deep," which was most expressively rendered; and Williams's anthem already mentioned, which was sung unaccompanied. Mr. F. G. Edwards (St. John's Wood) conducted with his well-known ability.

Several ministers, and the esteemed president, Robert Wales, Esq., took part in the proceedings. The Rev. C. Moinet delivered an address on the duty of the congregation to the choir and *vice versa*. Tracing the history of choirs, he referred to the time when congregations were forbidden to take part in the service of praise at all. He pointed out that there was the danger of choirs becoming merely musical. To be really successful they should sing with devout spirits. Choirs were in danger of forgetting that many in the congregations were not musical, did not attend practice, and could not intelligently engage in elaborate music. On the other hand, congregations were exhorted to give more attention to the singing and come nearer to the choir. Mr. Moinet contended that the minister was the vital link between choir and congregation; hence the reading of music should form a part of every minister's education. He disputed the notion that when a choir sang an anthem without the congregation that it was a mere performance, for the same might be said of one man leading in prayer.

#### SLEAFORD NONCONFORMIST CHOIR UNION.

The members of this society gave their second sacred concert on Thursday, March 31st, to a large and highly appreciative audience in the Congregational Church, kindly lent for the occasion. The work selected was Farmer's oratorio *Christ and His Soldiers*. The soloists were Miss Clarke (Lincoln), soprano; Miss Robinson (Grantham), contralto; and Mr. J. Lycett (Sheffield), bass. Although the ladies rendered each of their numbers in a highly creditable manner, we must in justice award the palm to Mr. Lycett, for the masterly and brilliant style in which he sang throughout the evening. The whole of the choruses were attacked with an amount of precision and vigour that denoted the most assiduous and careful practice, and we must commend Mr. J. H. Dodson for the skilful and effective manner in which he wielded the baton. The tenor part in the quartets was taken by Mr. E. Bacon. Mrs. J. R. Wood and Mr. W. H. Butler presided most efficiently at the pianoforte and American organ. Before the final chorale and chorus "Lo, round the throne" were given, Miss Clarke sang "The Wish," Miss Robinson "O, rest in the Lord," and Mr. Lycett "Hosanna."

#### Echoes from the Churches.

(Paragraphs for this column should reach us by the 20th of the month.)

#### METROPOLITAN.

CANONBURY.—A large audience gathered, on the 7th ult., at Harecourt Church to hear a performance of Costa's *Eli* by the choir of the church, augmented to two hundred voices, assisted by a professional orchestra of thirty performers, with Mr. H. Lewis as leader and Mr. G. T. Miles, harpist. The soloists were Madame Annie Marriott, Miss Eleanor Rees, Mr. J.

Probert, Mr. W. G. Forington, and Mr. Fred Bevan. Mr. J. E. Borland, F.C.O., conducted, and Mr. E. Drewett, A.C.O., presided at the organ. Mr. J. Probert as Elkanah and Mr. F. Bevan as Eli sustained their parts most effectively. The popular war song "Philistines, Hark!" was admirably declaimed by Mr. Probert, supported by the male voices in the choir, and was enthusiastically applauded by the audience. The bass duet "Lord, cause Thy face" was sung with great feeling by Messrs. Forington and Bevan, the voice of the former contrasting finely with the deep tones of Mr. Bevan. Then follows the chief soprano air in the work, "I will extol Thee, O Lord," in which the powerful voice of Madame Marriott was heard to great effect. The second part, opening with the morning prayer of Samuel, "Lord, from my bed," was carefully sung by Miss Eleanor Rees, who also sang most artistically later on the evening prayer "This night I lift my heart to Thee." The "March of the Israelites" gave a fine opportunity to the band to display their ability and power, and they fully justified the high opinion formed of them by their accompaniments during the evening. The choruses were rendered with great force and true expression, the entries and endings being marked with promptness and finish, the difficult fugues going without fault. The able accompaniments by Mr. Drewett, the organist of the church, contributed largely to the success of the performance; whilst the patience and skill of Mr. J. E. Borland, the talented conductor, in the preparation of the choir was rewarded by a really artistic rendering of this somewhat difficult work. The whole was listened to by an attentive and appreciative audience.

CITY.—On Monday, the 11th ult., a sacred concert was given in Falcon Square Chapel, Aldersgate Street, by the London Sunday School Orchestra, under the conductorship of Mr. David Davies. The vocalists were Miss Kate Cove and Mr. Horace Ward, both being deservedly applauded for their songs, Miss Cove's rendering of "Ora pro nobis" being especially admired. The orchestra of forty performers rendered Mackenzie's "Benedictus," Gounod's "Marche Solennelle," Andante "Surprise" Symphony (Haydn), Intermezzo "Cavalleria" (Mascagni), and Mendelssohn's "Wedding" March. Miss Evelyn Parkin's harp solo and Mr. Romeril's cornet solo "O rest in the Lord" were well received. Mr. Arthur Payne, who led the orchestra, also gave a fine rendition of the Andante and Finale from Mendelssohn's "Violin Concerto." Mrs. Harry Owen, the chapel organist, also contributed two organ solos.

ISLINGTON.—On Tuesday, the 12th ult., *Samson* was performed before a large audience in Union Chapel by the members of the Psalmody Class, under the able conductorship of Mr. Robert Williamson, the hon. choir-master of the chapel. The choruses were sung with vigour and with good expression. The solos were taken by Miss Ada Patterson, Miss Eleanor Rees, Mr. Iver McKay, and Mr. Robert Hilton, all of whom did full justice to the demands made upon them. Mr. Fountain Meen, as usual, presided at the organ, and in such capable hands the accompaniments were admirably played. Admission was free, but a collection was made on behalf of a "Poor Children's Holiday Fund."

KENTISH TOWN.—On Sunday, the 10th ult., the Congregational Sunday School Anniversary Services were held. In the afternoon John Farmer's sacred oratorio *Christ and His Soldiers* was given to a crowded church by a choir of fifty voices under the direction of Mr. A. J. Hawkins. The solo parts were finely sustained by Miss Emily Davies, Miss Minnie Kirton, Mr. Miles Mole, and Mr. Alexander Tucker, and left nothing to be desired. This quartet of artistes proved to be very nicely balanced in the unaccompanied quartet "Jesus died for us," which was beautifully sung. Mr. March-

ment's accompaniments on the organ were rendered with perfect taste, and well played, including the difficult fiddle music opening to the chorus "O come, all ye faithful." The choir was augmented by about two hundred Sunday scholars for the chorales, and they fell very flat in the latter part of the chorale "And the people stood beholding"; otherwise the attack was good and the tone well sustained. At the conclusion the Rev. James Wayman (pastor) publicly thanked the soloists for their services, and complimented the conductor on the efficient manner in which he had worked his chorus up. Nearly £18 was collected for the funds of the Sunday school.

**LAMBETH.**—In connection with the distribution of prizes, on the 6th ult., to the successful candidates in the Upton Chapel Sunday School Scripture Examination, a performance of Mee Pattison's sacred cantata *A Day with our Lord* was given by the scholars and teachers. The occasion is noteworthy, if only for the fact that the work (which occupies an hour and three-quarters in performance) was rendered entirely by the Sunday school, the only extraneous aid being the organ accompaniment. The music, though not difficult, requires considerable attention on the part of the singers. It will suffice to say that the performance was highly creditable throughout. On Easter Sunday afternoon the same choir gave Hopkins's sacred cantata *Calvary*, with one or two interpolated pieces; this was also admirably rendered, Miss Bullock (a teacher) creating a deep impression by her splendid rendering (immediately following the "March to Calvary," and in the same key) of Gounod's "There is a green hill far away." This lady has undoubtedly a promising future. Mr. Ford Benson presided at the organ on both occasions, and Mr. F. Davies conducted. These performances are the result of a movement, inaugurated some twelve months since, to induce the young people to take up the Tonic Sol-fa certificate; as a matter of fact, the majority of them have already done so. Churches can hardly over-estimate the importance of developing music in the Sunday school; it is only by thus beginning at the root that we can hope to secure and maintain good congregational singing. The anthem at the Easter morning service was a selection from *Christ and His Soldiers*, the usual Easter hymns from "Hymns Ancient and Modern" being sung by the congregation. The evening anthem was "The radiant morn hath passed away" (Woodward). On the previous Sunday Reynolds's fine anthem "My God, my God, look upon me; why hast Thou forsaken me?" was sung, the duet being taken by Mesdames Eugenie Watts and Bullock.

#### PROVINCIAL.

**BEDFORD.**—A musical service following the ordinary service has been introduced at Bunyan Church.

**BESSES (NEAR MANCHESTER).**—On Sunday, the 10th ult., the Sunday-school anniversary services were held in the Congregational Church. The preacher in the morning was the Rev. J. M. Carrack, B.A., of Charlestown. In the afternoon an address was given by the Rev. T. Wood, of Manchester. The Rev. H. H. Brayshaw, of Manchester, preached the sermon in the evening. A collection was made at each service in aid of the school funds. Special hymns were sung, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, gave the following selection of music: Morning—Introit, "Holy, Holy, Holy, Lord God of Hosts" (Ch. Lenton Holden); anthem, "Awake! awake! put on thy strength, O Zion" (Jas. Loaring); offertory sentences, Nos. 4 and 5 (T. Mee Pattison); threefold amen. Evening—Introit (unaccompanied), "I do delight to do Thy will" (Dr. Spark); anthem, "Why do the heathen?" (Arthur

Henry Brown); offertory sentences, Nos. 15 and 18 (Edmund Rogers); vesper, "Lord, keep us safe this night."

**BIRKENHEAD.**—On Sunday, the 17th ult. (Easter Sunday), special services of praise were held in Hamilton Square Congregational Church, and after the evening service a short recital of sacred music was given, the programme being as follows: Offertoire in G (Lefebure Wely); vocal solo, "I know that my Redeemer liveth" (Handel); Andante in G (Bastiste); song, "The King of Love my Shepherd is" (Gounod); Fugue in G minor (J. S. Bach). Vocalist, Madame Florence Fulton; organ, Mr. F. A. Dibb. The offertory anthem was "Christ is risen" (Goss). On Sunday, the 10th ult., being the Sunday before Good Friday, the services were of an appropriate character, and for an offertory solo in the evening Handel's "He was despised" was sung by Miss L. Williams, and on the previous Sunday Miss Hanks sang "O for the wings of a dove" (Mendelssohn) during the offertory.

**BUNGAY.**—The Congregational Church Choir, numbering about thirty voices, gave a sacred concert in the Corn Hall on Good Friday evening, when there was a very large and appreciative audience. The chief item in the programme was the cantata *A Daughter of Moab*. The principal characters represented were Ruth, by Mrs. W. Sturgess; Naomi, Miss Sturgess; Orpah, Miss Debenham; Boaz, Mr. C. C. Botwright. Other solo parts were taken by Miss M. Brown, the Misses Botwright, and Messrs. Sturgess and Charlish. From beginning to end everything went without a single hitch. There was a good, full tone from the choir in all the concerted pieces, while the attention to the conductor (Mr. H. C. Botwright) in time and expression left nothing to be desired. The "Gloria" and "Starry Throne" must be mentioned as examples of good chorus singing. Mrs. W. Sturgess is a favourite with a Bungay audience, although she was suffering from a severe cold on this occasion. The accompaniments were shared by Mrs. Sturgess and Miss Flora Botwright (pianoforte), and by Miss Botwright and Mr. Wightman (harmonium). On Easter Monday the choir repeated the concert at Topcroft to a large and appreciative audience.

**CLEETHORPES.**—On Easter Sunday Sir John Stainer's *Crucifixion* was given in the Wesleyan Chapel by the members of the choir, assisted by a few friends. The solos were sung by Messrs. C. H. Dawson, W. T. Lister, Lloyd, and T. Ross. The beautiful quartet "God so loved the world" was rendered with great taste (unaccompanied) by Mrs. Carte, Miss Riggal, Messrs. Dawson and Lister. The first verses of three of the hymns were sung as solos by Mrs. Carte and Miss Riggal. The choruses were also well sung, the attack being good. There was a large attendance, and a good collection was taken at the close in aid of the choir fund. Mr. F. W. Mackrill presided at the organ.

**FOLKESTONE.**—A very excellent performance of Gaul's cantata *The Holy City* was recently given in the Wesleyan Church. The attendance was fair, but a larger audience might reasonably have been expected. The choruses, on the whole, were sung steadily and with good expression. The soloists were Miss Lane (soprano), Miss Lunn (mezzo-soprano), Mr. Linom (tenor), and Mr. Adams (bass). Mr. Bramley conducted very efficiently, and Mrs. Walton presided ably at the organ. There was also an excellent little orchestra, which consisted of several members of the Folkestone Orchestral Society. In the first part Mr. Linom gave a most pleasing rendering of the two tenor solos "No weeping yonder" and "My soul is athirst for God," his careful articulation, both in those and in the other numbers given by him, being particularly noticeable.

The contralto solo "Eye hath not seen," by Miss Lunn, was exceedingly nice; and the organ accompaniment in this and other solos was admirably played and very effective. After Mr. Linom had given a tuneful rendering of "To the Lord our God," the congregation relieved their pent-up feelings and expressed appreciation by slight applause, which was intensified at the close of the solo "Come, ye blessed," by Miss Lunn; "These are they" (with a pretty flute obligato), by Miss Lane; and the duet for soprano and contralto, "They shall hunger and thirst no more." It was altogether a very enjoyable two hours.

**GLoucester.**—On Tuesday, the 5th ult., Mr. Minshall gave his lecture on "Nonconformist Worship Music" in Tyndale Congregational Church, James Fielding, Esq., presiding. The choir, under the direction of Mr. Hopkins, the choirmaster, gave the illustrations very effectively.

**Hastings.**—*Belshazzar's Feast* was recently performed in Wellington Square Chapel, under the conductorship of Mr. Evans.

**HOylake.**—Mr. W. J. Thomas gave an interesting organ recital in the Congregational Church on Tuesday, the 19th ult. Madame Florence M. Fulton and Mr. Theodore R. Evans were the vocalists.

**Liverpool.**—It has just been decided by the worshippers of Sefton Park Presbyterian Church to secure the advantages offered by the new Hope-Jones' system of electric organ building, and for this purpose an agreement has been entered into with Messrs. Norman Brothers & Beard, the rising organ builders of Norwich. The organ, as it at present stands, was designed by Mr. W. T. Best, and built by Messrs. Hill & Sons, of London. It is now to be entirely reconstructed and enlarged under Mr. Hope-Jones' supervision, according to the plan drawn out by Mr. T. Hague Kinsey, the organist.

**Maldon (Essex).**—On Sunday, the 10th ult., a special musical service was held in the evening, when selections from Garrett's *The Two Advents* and from C. L. Williams's *The Last Night of Bethany* were given with excellent effect. A very large congregation listened with great interest. The Rev. H. Carlisle, M.A., gave a very appropriate address.

**MANCHESTER.**—The anniversary services of the Sunday school in connection with Grosvenor Street Chapel, Piccadilly, were held on Sunday, March 27th. The evening service was largely musical, the choir having been reinforced for the occasion to thirty-eight voices, with the parts well balanced. Mozart's "Plead Thou my cause" was taken as chorus throughout; the tenors and basses were inclined to hurry in the first two movements, but in the final chorus all the parts came well together, and it was sung with much precision. Mendelssohn's duet "I waited for the Lord" was sung by Miss Harrop, of St. Peter's Church, and Miss Walley, of Higher Broughton; their voices blended remarkably, and they sang in perfect sympathy with each other and the music. The chorus was exceedingly well done, the leads being taken with promptness and accuracy. Miss Harrop also sang a solo "Come unto Me," by Coenen, which was greatly appreciated. Miss Holt presided at the organ, and accompanied the singing with much taste, the interludes in "Plead Thou my cause" being very effective. Her opening voluntary was "Adoremus," and she closed with Smart's March in G.

**NEWMARKET.**—On Good Friday evening an organ recital and sacred concert was given in the Congregational Church, which was crowded with a very appreciative audience. Miss Emily Davies greatly pleased her listeners by her artistic singing. Mr. Hilton, a native of Newmarket, who has just won a scholarship

at the R.C.M., was very successful, especially in "Who may abide?" Mrs. Knight possesses a pleasing and sympathetic treble voice, and displayed excellent taste in her singing. Mr. Hammond was enthusiastically received, and sang "Lord God of Abraham" with nice feeling. The choir, under Mr. Sherborn's direction, sang two choruses. Mr. Minshall, who presided at the organ, played five solos and accompanied throughout.

**MORRISTON, SWANSEA.**—The church and congregation worshipping at Libanus Congregational Church have recently adopted Parts II. and III. of the "Hymnal," containing chants and anthems. Hitherto the hymns only have been in use. The service of praise has already improved, and with the rearrangement of the choir, which has also taken place, we anticipate a still further improvement. Mr. Lewis Evans is choirmaster, and Mr. S. Williams organist.

**NOTTINGHAM.**—At a meeting of the Queen's Walk Congregational Mutual Improvement Society, held on March 25th—the pastor of the church (the Rev. W. Cutting) presiding—a lecture on "Music: its Place, Power, and Influence in the Church" was given by Mr. J. F. Blasdale, the organist and choirmaster. At the close of the lecture an interesting and hearty discussion took place, and a resolution unanimously adopted that in the opinion of the meeting it was highly desirable to establish a psalmody class for the members of the church and congregation, and that the pastor be requested to bring the resolution forward at the next church meeting.—The quarterly choir festival of High Pavement Unitarian Chapel, Nottingham, was held on the 10th ult., the chapel being very full both in the morning and evening. At the morning service Spohr's anthem "As pants the hart" was sung by the choir, and for the evening Mr. Wright, the organist, had prepared a most enjoyable musical programme. A capital string band united with the organ in the instrumental work, and Gounod's "Marche Solennelle" was given with fine effect, Miss C. Hatherly playing the obligato for the harp. Miss Hatherly also joined Miss Agnes Clarke (violin) in a delicate and tasteful rendering of Bach's "Meditation," both ladies displaying much skill and sympathetic power. A particularly attractive feature of the evening was the performance of Mendelssohn's "Hear my Prayer" by Miss Lily Marshall Ward and the choir. The lovely solo was sung by Miss Ward with much devotional fervour, and the chorus went splendidly. Faure's sacred song "The Palms" was a pleasing item in a delightful programme. Mr. Wright is most happy in his arrangements for these services, and they are real musical treats.

**SALTAIRE.**—Mr. Arthur Pearson has been appointed organist of the Wesleyan Chapel.

**WINDSOR.**—A service of song, entitled *Judas the Warrior*, was given in the Baptist Chapel by the choir, assisted by friends from the neighbouring churches, on the evening of the 13th ult. The choir was trained and conducted on this occasion by the pastor of the church, the Rev. C. Cole, who also rendered in an admirable manner the solo "Arm, arm, ye brave" (Handel). Mr. W. Jones, organist of the church, accompanied throughout on the organ, and at the conclusion of the performance was the recipient of a valuable presentation from the church and congregation, consisting of a silver "five o'clock" tea service, upon a tray of the same material beautifully chased, bearing the inscription, "Presented to William Jones by the friends of Victoria Street Baptist Chapel, Windsor, as a small recognition of his valuable services as organist, April 13th, 1892." The Rev. C. Cole made the presentation on behalf of the church. Mr. Jones, who was greeted with loud and prolonged applause on rising to respond, acknowledged the presentation in a neat speech.

### Reviews.

WE have received the following from Messrs. Novello & Co.:-

*Part Songs for Treble Voices.* Specially adapted for High Schools. 1s.—Four numbers are already issued, each containing six high-class compositions. Smart, Tours, Mozart, Horsley, Stevens, are amongst the composers represented.

*Sonata in D Minor for the Organ.* By Alfred Alexander, Mus. Bac. 3s.—An elaborate but interesting and effective work, specially suitable for recital purposes.

*Two Pieces for the Violin.* By A. C. Mackenzie.—These two charming pieces—Barcarolo and Villanella—will be highly valued by experienced violinists.

*The Organist's Quarterly Journal.* Part XCIV.—This is a good number, containing much variety. The following are the contents:—March (Bogetti), Dirge (Hamilton Clarke), Fugue in F (Bexfield), Slow Movement (Hake), Movement from a Sonata (Wesché).

*Second American Organ Album.* By Bruce Steane, Mus. Bac. (Cary & Co., 87, Oxford Street. 6d.)—This number contains ten short pieces, most of them easy, but very melodious.

*Six Songs.* By Erskine Allon. (The London Music Publishing Co. 2s. 6d. net.)—Mr. Allon has been very successful in his setting of these quaint songs of the sixteenth century. "Sweet Content" and "Rosalynd's Madrigal" are specially pleasing.

*The Silent Land.* By Ernest Halsey. (Dene & Aera, 22, Mortimer Street, W. 4s.)—This is a tasteful song by a young composer of whom we shall certainly hear more. Longfellow's words suffer nothing from Mr. Halsey's setting.

### To Correspondents.

CHAS. EYRE (Ballarat). Books viii., xvii., xviii., and xxv. of "St. Cecilia," published by Augener & Co., Newgate Street, London, contain pieces by Chauvet.

T. F. Not necessarily so. Upon examination, you would probably find the facts are not as you state.

S. M. In Glasgow.

J. J. P. June 18th, at 4 p.m.

E. L. R. Novello's "Octavo Anthems."

The following are thanked for their letters: A. B. (Holloway), A. H. R. (Kentish Town), W. B. (Birmingham), J. S. (Edinburgh), L. R. (Worcester), F. P. (Taunton), W. F. P. (Chester), T. R. (Nottingham), S. W. (Swansea), J. H. (Dublin), S. T. D. (Peckham).

### Staccato Notes.

SIR ARTHUR SULLIVAN has been seriously ill, and will probably have to undergo an operation. He is, however, much better than he was.

MR. JOSEPH BARNBY has been appointed Principal of the Guildhall School of Music. It would be difficult to find a better man. By this appointment the Pre-mentorship of Eton (worth about £1800 per annum) becomes vacant.

MISS DORA BRIGHT, the clever young pianist, has married Captain Knatchbull.

A LEGAL dispute between Mr. Hope-Jones and Messrs. Willis, in reference to the Electro-Pneumatic System, has been decided in favour of the former.

MR. ROLAND ROGERS, of Bangor, has obtained £50 damages from *The North Wales Chronicle* for libel in reference to his recent resignation.

MR. E. H. LEMARE, the talented Sheffield organist, has accepted an appointment in London.

THE French ambassador invited several distinguished English organists to dinner to meet Mons. Guilmant.

At the Fifth Annual Easter Festival, held at the Great Assembly Hall, Mile End, *The Messiah*, *The Redemption*, and *Israel in Egypt* were performed.

WE are threatened this season with a rather remarkable "prodigy"; that is to say, a lady, who is said to be young and pretty, and who—when her feet are divested of shoes and stockings—possesses the ability to play various pieces on the pianoforte with her toes. At present this phenomenon is safe in New York.

### Accidentals.

"DID you enjoy the opera?"

"No, I didn't hear it."

"Why not?"

"Two women sitting in front of me were explaining to each other why they loved music."

LADY of the house (consulting card in her hand): "You a singing-master! But we do not want a singing-master!"

Herr Pumpernickel: "Bardon; de lady next door toldt me you wanted von badly; she sent me!"

"ARE you fond of music?" asked a stranger of the young man at the concert who was applauding vigorously after a pretty girl had sung in a very painful way.

"Not particularly," replied the young man, frankly, "but I am extremely fond of the musician."

IT was in Boston. A low musical sound came up from the closet under the stairs, and the mother listened. It was her little son softly singing to himself, "I need Thee every hour." "How glad I am that I took my boy to hear that sermon on 'Closet Devotions' at the Tabernacle last evening!" said she. Then she could not forbear stepping quietly to the closet door to catch a glance at the "dear child," the "precious lamb"—"bless his heart!" So she did. And she saw him—saw him devoutly engaged in humming that revival hymn, and also running his finger around in the preserve jar. And there the devotion broke up—broke up amid groans of repentance for sin found out.

A YOUNG lady in one of the manufacturing shires is in the habit of reading Shakespeare's plays to girls from the neighbouring factories, and sometimes stops in the middle of a scene and asks one of the girls whether she is sure she comprehends it. Not long since she was reading from the opening scenes of *Hamlet*, and had come to the passage in which the queen implores her son to cast his nightly colour off, and not keep always mourning for his father. "Are you sure," she asked one of the girls, "that you quite understand the meaning of this?" "Eh, yes, miss," said the worthy girl, "his mother thinks that he ought to begin to go out to teas and suchlike."

TANGLE: "I hear that your next-door neighbours have a very good organ. Do you know how many stops it has?" "Only about three a day, and those are not very long ones."